CATACOMBS BANJO & GUITAR GAZETTE



VOL. I, No. 3. JANUARY, 1888. Single Copy, Ten Cents. Fifty Cents Per Annum.

A NOTABLE CONCERT.

That it was a notable concert was proved by the swarm of people who jostled, pushed and crowded each other in trying to get by the two trusty guardsmen at the gates. The occasion was the first concert given under the auspices of the Boston Ideal Banjo, Mandolin and Guitar Club, and was advertised to be the greatest banjo concert ever given in this country. The result fully justified the assertion, and we most emphatically pronounce it to be the greatest we ever attended. The following is a list of the artists:

BOSTON IDEAL BANJO, MANDOLIN AND GUITAR CLUB

G. L. Lansing, Banjo and Mandolin. A. D. Grover, Banjo and Guitar.
H. W. Harris, Mandolin and Guitar. B. E. Shattuck, Banjo and Guitar.
L. H. Galeucia, Banjo and Guitar.
WILLIAM A. HUNTLEY, CHARLES H. HUNTLEY.

LONGWOOD BANJO CLUB.

Messrs. Edgerly, Jackson. Lyford, Dalton, Wilder, Brooks.

HARVARD FRESHMAN BANJO CLUB.

(Twelve Members).

THE LOTUS GLEE CLUB.

Geo. E. Revoll, 1st tenor, Chas. L. Lewis, baritone.
Edward E. Long, 2d tenor. Clifton F. Davis, basso.
EDMUND T. PHELEN, MISS VENA ROBINSON, MISS FLOSSIE SOUTHWARD, MISS MARIE THRESHER, 6 years old, J. FRANK DONAHUE, Organist and Pianist.

GRAND ORCHESTRA OF 75 BANJOS.

Tremont Temple was crowded, and long before the first number, seats were selling at a premium outside, and the box office closed at 8 o'clock. Surely this must attest the popularity of this well known and justly celebrated club. It is very gratifying to us to be enabled to state that there was not one flaw during the whole performance. Every number was put on quickly and encores speedily answered, thus relieving the audience of those tiresome waits which so annoy everyone.

Perhaps as good an idea as any can be had by reading the following notice which appeared in the Boston *Herald* Dec. 15, 1887:

A BANJO FESTIVAL.

"It was a festival night for banjoists at Tremont Temple last evening, and the twing, twang, thump thump of the popular instrument of the day was heard by the immense audience present for two hours, varied only by occasional interruptions by a glee club and a humorist. The procession of banjo players that filed into the building singly, in couples and in crowds astonished and puzzled the ordinary passers through Tremont street, and created a great excitement among the favorite ticket holders. The idea of massing all the available banjo talent of the town and giving a concert with a banjo "orchestra" originated with the members of the Boston Ideal Banjo, Mandolin and Guitar Club, and the result attending the carrying out of their idea was certainly interesting to those who attended last evening. Mr. William A. Huntley was the star artist of the evening and the solo talent, in the line of banjo playing, included Miss Vena Robinson, Miss Flossie Southward and Miss Marie Thresher. The Longwood Club and the Freshmen Club from Harvard College also took part in the programme, as well as the miscellaneous "orchestra" of over threescore players, the Lotus Glee Club and Mr. Edward T. Phelan, humorist, assisting. The great "act" of the evening was the appearance of the "orchestra" which, under Mr. George L. Lansing's direction, played Shattuck's "Invincible Guard March" with splendid precision, creating a novel and by no means unenjoyable effect. THE IDEAL CLUB, WHICH HAS BEEN HEARD FREQUENTLY IN AND ABOUT THE CITY THIS SEASON, MADE ANOTHER BRILLIANT SUCCESS, and both the Longwood and Freshmen Clubs played with highly commendable skill. Mr. William A. Huntley again showed himself an accomplished soloist, and was enthusiastically applauded for each and all of his selections. Miss Thresher, 6 years old, gave evidence of early talent, and the other soloists, also of tender years, acquitted themselves with credit. Mr. Phelan is a very clever imitator, and his contributions to the entertainment were greatly enjoyed, as were also the numbers introduced by the Glee Club. Altogether, the concert made quite a new departure in banjo playing, and proved that the instrument can be used with advantage in many combinations suited to the concert hall."

The writer was assured by many persons previous to the concert that the great orchestra of 75 banjoists would be almost impossible to handle. "Why," they said, "You just wait until you get to tuning up." How those people were disappointed. The 75 players marched out to their seats in such fine order that it excited applause even before a note was sounded. After all were in their seats Mr. G. L. Lansing came on the stage and took his stand as director, and, as his baton fell, the well known and spirited strains of Shattuck's Invincible Grand March swelled forth in such a manner that, on the completion of the same, a storm of applause came so unanimous that it fairly shook the building, and the greatest orchestra of banjos ever gotten together was a gigantic success.

Great credit is due the Ideal Club for the energy and pluck they displayed in pushing such a huge scheme through successfully, and the banjo world will be benefitted by it.

Such a concert stimulates the efforts of every player of the instrument, and the demand for new music and new combinations is greatly enlarged thereby.

The Ideal Club is the great concert success of this season, and their services are in constant demand alike by managers and for private clubs and society entertainments and dinners.

They have recently completed a contract with Major Pond of New York, whereby he is to manage them. Major Pond will be remembered by everybody as Henry Ward Beecher's manager.

GATCOMB'S

BANJO & GUITAR GAZETTE,

Published Bi-Monthly by

L. B. GATCOMB & CO.,

No. 30 Hanover St., Boston, Mass., U. S. A.

Edited by B. E. SHATTUCK.

RATES OF ADVERTISING:

1 Column, 1 insertion	$8 00
1-2 " 1 "	5 00
1 inch, 1 "	1 25

On yearly advertisements we make 10 per cent. discount from above rates.

Advertisements under the heading "Prominent Teachers of Banjo Guitar and Mandolin," two lines, $1 00 per year; additional lines 50 cents per line.

Advertisements under the heading "New Music," one insertion, 4 lines, 50 cents; additional lines 12 1-2 cents per line.



Mr. L. H. Galeucia, of the Boston Idea Banjo, Mandolin and Guitar Club, has returned from a two weeks' trip to New York and Philadelphia, where he was sent on club business. He concluded a contract with Major Pond to handle the club in New York, and booked dates in Philadelphia for February. They are playing almost every night, and their time is very nearly filled up.

We are pleased to acknowledge the receipt of a fine group photograph of the Marque family of Beloit, Kansas. They are a remarkably fine looking family, and judging from their refined and intelligent faces, their music must be of a corresponding nature.

At the recent great banjo concert at Tremont Temple, given by the Ideal Club, Mr. Wm. A Huntley captivated the vast audience by his masterful rendition of his own latest compositions. Particularly fascinating was his banjo song and chorus, "Swing dose Gates Ajar." All banjo players should possess it.

Mr. A. A. Babb is teaching a large number of pupils in Chelsea, and says the banjo interest there is greatly on the increase. Mr. Babb's compositions for the banjo are meeting with great success.

Mr. Theo. Barter, the popular Malden teacher, has shown us some of his manuscript, and we can assure banjoists that his compositions are brilliant and taking.

The popular music dealer of Haverhill, Mass., is Mr. F. W. Peabody. He sells the Gatcomb Banjo exclusively.

Mr. H. W. Harris stands at the head as a teacher of mandolin and guitar in Boston. His popularity as soloist in the Boston Ideal Banjo, Mandolin and Guitar Club is well earned and sustained. He devotes one day of each week to Haverhill, receiving pupils at Peabody's music store.

The success of the great banjo orchestra at the concert given in Tremont Temple recently by the Boston Ideal Banjo, Mandolin and Guitar Club, was due to the skilful management of Mr. Geo. L. Lansing. We will say that as a director of banjo clubs and orchestras, Mr. Lansing stands foremost among the successful.

We receive an occasional communication from Mr. C. S. Mattison of San Antonio, Texas. He speaks in the most encouraging manner of the banjo business in that State. He sells a great many fine instruments, which is evidence of a lasting interest.

Mr. Harry J. Isbell, teacher of banjo, St. Louis, advertises in another column.

Mr. T. A. Kimball has a card in this issue. Mr. Kimball is well known through the success of his many compositions.

Several Boston teachers attended the banjo concert given in Lowell recently, by Mr. Stratton and pupils, and pronounced it a grand success.

Mr. and Mrs. E. G. Harbaugh, of Washington, D. C. writes under date of Dec. 22d, that the Invincible Guard March, by Shattuck, "is beautiful." This is only one of many similar remarks made in regard to this peerless composition.

They also say that the demand is so great for the "Old Folks at Home," by Lansing, that "it is impossible to keep a copy in the house."

The mandolin is gaining such popularity in Boston that there is a demand for music which exceeds the supply. This has stimulated to such a degree that we are proud to state that we shall be enabled to issue some new compositions with guitar accompaniment, which will be sought for by all players, and which they cannot afford to have left out of their repertorie.

A Mandolin and Guitar Club is being formed here which will be composed of about twelve mandolins, and about the same number of guitars. Meetings have been called, and time set apart for rehearsals. This is one of the effects of the boom which the recent great banjo concert at Tremont Temple, by the Ideal Club, created.

A musical and literary entertainment was given at Harmony Hall, Troy, Dec. 23, under the auspices of the Chester A. Arthur Association. The Trojan Banjo Club, under the leadership of William Marsh, which is gaining rapidly a reputation among musicians, furnished some of the best numbers on the programme. Mr. Diamond played a banjo solo The programme included a piano duet by the Misses Smith and Beddaw; recitation by S. Lillie Smith; violin solo, R. Paige Bainbridge; vocal solo, Miss La Belle; recitation, Mr. Ross: cornet solo, William B. Frear; Xylophone solo, George Baker; recitation, Master Wales; vocal solo, Miss Kellat; reading, Miss Upham; solo, Mr. Davidson. The entertainment closed with the presentation of a comedy-farce, the "Boston Dip."

Ella Wesner has got some new songs.

Everybody's friend, $.

William Cotroll is with McNish, Johnson and Slaven's Minstrels.

We have seen samples of Mr. Primus' work with the brush, and consider him an artist of great ability. He has recently done some highly satisfactory work for the publisher of this paper. Read his card in another column.

Boston can boast of the 'yaungest banjoist, probably in the world, Miss Marie Thresher, six years of age. She goes before the largest audiences, plays a solo, and also sings with perfect composure, playing her own accompaniment upon a tiny banjo. Miss Thresher is the daughter of Mr. George P. Thresher, a prominent citizen of Cambridge, and a pupil of Mr. B. E. Shattuck.

Mr. A. D. Grover, of the Ideals, has enjoyed the reputation of "Prince of Banjo trick soloists" for many years. He is, without doubt, the rightful possessor of this title.

Mr. B. E. Shattuck visits Haverhill Fridays of each week, and receives pupils at Peabody's music store.

THE BANJO CRAZE.

The banjo mania has broken out again in fashionable society with a virulence that exceeds anything ever known before, writes a Philadelphia correspondent of the Chicago Tribune. All the maidens and a good many of the women also strum the instrument. Banjo classes abond on every side, and "banjo recitals" are among the newest diversions of fashion. A club of 40 players gave a concert the other night, and in the crowded audience were representative of all the swellest names in the town. Teachers get what they please to ask, and a young woman who erst while starved as a teacher of the piano now has her carriage as a professor of the banjo. Youths and elderly men too have caught the fever, and the brawny young man who only a few short months ago was worshipsed as a hero of the tennis field now finds himself neglected unless he can pick the banjo and sing his little song. The star strummers among the men are in demand at the smartest parties, and have the choosing of the society of the most charming girls, with unlimited champane and salad thrown in, all at the price of a little strumming and singing. Moonlight sleighing parties that used to be considered complete with a dish of that tootshome Philadelphia delicacy, "catfish and waffles," as an incidental, are now voted slow unless a banjoist forms one of the company. The banjoist, in a word, is the boss of the hour.—*Boston Herald.*

Gatcomb's Standard Leather
BANJO CASES.

For 11 in. Banjo,	*$5.50*
" 12 "	*6.00*
" 13 "	*6.50*
Banjeaurine Cases,	*6.00*
Green Cloth Bags,	*1.25*

Sent on Receipt of Price.

L. B. CATCOMB & CO.,

30 Hanover Street, Boston, Mass.

RAISED FRETS.

Such progression and improvement in the make of the banjo of to-day, and in the music for the same has been made, that a person who had been confined to the old school of playing, would hardly recognize either now.

The composers of banjo music now pay attention to chord construction, and the rules of harmony applied to musical compositions by the best writers for all instruments, and the result is not only gratifying, but is really astonishing. Instead of the simple melodies and jigs which were always associated with the banjo, we now have studies, waltzes, marches, schottisches, and even arrangements from the most popular comic operas. In fact, music which can and does meet the requirements of the times, and all this has been accomplished in about five years.

One of the greatest improvements for this popular instrument is the *raised fret* finger board. It has been fully and clearly demonstrated that, in playing difficult music the performer can execute with much more accuracy and ease than with the smooth frets. The raised frets also enable the performer to play without looking to see that his fingers are on th exact spot on the finger board, and is thus enabled to give all his attention to the music, in the same manner that a pianist would on his piano. This cannot be done by the average player on the smooth frets.

One of the most potent reasons why the raised frets should supercede the old style is because the most eminent players throughout this country endorse them after a fair trial, and this one fact would indicate the superiority of the same.

I saw, the other day, in the manufactory of L. B. Gatcomb & Co, a finger board which extended some over the head like those used on the pretty banjeaurines which this popular firm turns out, but it was part of a banjo (not a banjeaurine). The great advantage gained by that arrangement is that it gives the instrument all the frets of the regular banjo, but with a shorter arm, thus doing away with many of those awkward reaches and difficult positions which so bother and bewilder the student.

With this above described improvement the banjo will have arrived at a stage very near perfection, if it is not so now.

The concert given by the Boston Ideal Banjo, Mandolin and Guitar Club was an unqualified success, and derserved to be. I understand that tickets were selling at a premium, many days before the entertainment. The manner in which Shattuck's Invincible Guard March was rendered was indeed grand. Mr. Shattuck has written some very pleasing music, and is the recipient of many flattering testimonials. H. W. P.

N. A. PRIMUS,
Artist,

Makes a Specialty of Portraits in Oil, Decorating and Ornamental Work on Bric-a-Brac.

A feature for this season is the Minature Portrait in oil, suited to Lockets, Fancy Crockery, and other small articles. They are perfect in detail, and always please.

Address, 125 Sumner Street, EAST BOSTON, MASS.,
Or Residence, 7 Berkeley Street, Somerville, Mass.

CORRESPONDENCE

A correspondent writes: "Our music dealer is selling the boys celluloid banjo bridges. I don't think they are good; are they considered the best? Please answer in your next paper."

We will say in answer to the above that celluloid bridges are worthless—they should never be used—and it is only those dealers who have no practical knowledge of the banjo that will sell them. Maple and cedar are favorite woods with the profession and manufacturers. Ebony should also be avoided.

A contributor asks how to remedy the trouble caused by the breaking of mandolin strings upon every attempt to tone up to pitch. Our answer is, that the method to be employed to remedy such a defect is to put a patent tail-piece on the mandolin, which shortens the strings and enables them to be tuned higher without breaking. Such a tail-piece is made by H. W. Harris of Boston, one of which can be procured through us for fifty cents.

FALL RIVER, Dec. 14, 1887.

MR. EDITOR:

Dear Sir,—For the benefit of others as well as myself, would you please, through the columns of the GAZETTE, give us your opinion whether or not you approve of the use of wire strings on the guitar, as there is a difference of opinion here among some that use them and others that do not. By informing us which is right you will confer a favor on many who will prize whatever you say.

Yours very truly,
AN AMATEUR.

In answer to the above, we will state that in all our practice and teaching we have always discountenanced the use of wire strings for the guitar, though we will admit that an occasional selection may be played with pleasing effect, but their continued use proves to be an injury to both instrument and fingers, and the guitar looses its identity and becomes merely an imitation of the zither, and a poor one at that. We reccommend the *Roman* gut strings for first, second and third, and the silver wound *Japanese* silk for the remaining.

BOSTON IDEAL
Banjo, Mandolin, and Guitar Club.

FOURTH SEASON.

G. L. LANSING, Banjo and Mandolin.
A. D. GROVER, Banjo and Guitar.
H. W. HARRIS, Mandolin and Guitar.
B. E. SHATTUCK, Banjo and Guitar.
L. H. GALEUCIA, Banjo and Guitar.

A. D. Grover, Manger,
32 Pemberton Square, Boston, Mass.

THE FAMOUS
OPERA STRINGS!
—FOR—
Violin, Guitar and Banjo.

Professor F. Pennell, Director of Music at Missouri State Institute, says: "After a fair and impartial test of your 'Opera Strings,' I unhesitatingly pronounce them better in tone, quality and durability than the best Italian, German or Russian strings I have ever used. An experience of over thirty years enables me to speak with some degree of confidence in my judgment."

Musicians wishing to test the "Opera Strings," address at once

THE OPERA STRING CO.,
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Manufacturers of
WOUND STRINGS

For Piano-Forte, Violin, Viola, Banjo, Guitar, Cello, Double Bass.

Wire Strings,—Violin, Banjo, Guitar, &c.

Steel Music Wire, in 1-4 Clamps, all Nos.

Office and Factory:
368 Main St., - Cambridgeport, Mass.

Genuine Italian Banjo Strings.

6 Strings, 1st, 1 String, 3rd,
1 " 2nd 3 " 4th, } all for $1.00.

These Strings are made especially for the raised fret Banjo, in order to produce perfect chords.

BENJ. A. BLOOMEY, Teacher and Dealer.
922 Elm St., Manchester, N. H.
"Banjo Teacher." Send for wholesale price list

WM. A. HUNTLEY'S
Compositions for Banjo.

Queen of Beauty Waltz, E and A,	.50
Swing Dose Gates, Negro song, E,	.40
"Let Her Go" Galop, E and A,	.40
"Golden Star" Schottische, A, E and D,	.40
"Queen of the Waves" Waltz, E, B and A,	.40
Wedding Bells Gavotte,	.50
Perfection Mazourka,	.50
Huntley's Grand March,	.60

The above are arranged for two banjos. Sent by mail. Address, L. B. GATCOMB & CO.,
30 Hanover St., Boston, Mass.

E. M. HALL'S
Select Banjo Music.

The Marie Waltz, A, E and D,	.40
The Lilla Waltz, A and D,	.40
Bangor Jig, A minor	.25
Mazie Schottische, E, and D,	.25
Charlie Queen's Clog, A, E and D	.25
Villa Mazourka, A, E and D,	.25
Hartford Jig, A minor	.25
Cleone Waltz, A and D,	.25
Gracie Schottische, A, E and D,	.25
Inspiration Polka, F and B flat,	.25
London Jig, A minor,	.25

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L. B. GATCOMB CO.,
30 Hanover St., - Boston, Mass.

GRACE NOTES.

At a beach hotel, Staten Island: Amy (appearing on the piazza with some lemons) —"Ada, have you got a squeezer?" Amy—"Only Gus, and I can't spare him."

An Arkansas paper tells of a man of lofty soul who once remarked: "Every night I get down on my little knees and say my little prayer, and I don't care a —— who sees me."

Force of habit: "John," said the wife of a base ball umpire, "Tommy has been a very bad little boy to-day." "Is that so," he replied absent-mindedly. "Well, I'll have to fine him $25."

Fond Father—"Talk of college not fitting a young man for earning a living! Just as soon as Johnny graduated he obtained a splendid position. Friend—What was it?" Fond Father—"First base."

A woman in Petoskey, Mich., rubbed phosphorus on her bunion before going to bed. In the night her husband fired a bootjack at a firefly, and now his wife walks on crutches. Prizes will be awarded clubs of ten taking this story on trust.

ORTHOGRAPHICAL AND ORTHOEHICAL.

There was a young man in Bordeaux
Proposed to a girl who said neaux,
Now all day she sighs
With tears in her ighs,
Repentant for serving him seaux.

A girl in a moment of pique,
Gave her lover a slap on the chique;
Not a word did he say,
But he left her that day,
And didn't go back for a wique.

Girl who had plenty of beaux,
Flirt, as we well suppeaux,
Met a lover one night,
Who kissed her on sight,
And kissed her right square on the neaux.

—*Am. Art Printer.*

Josh Billings says: "Young man, look and listen; you can't learn much with your tongue."

Blinks—Say, Jinks, there goes Mrs. Cashspend, your old dame, looking prettier than ever. Jinks—Yes, that's so; and I think more of her than ever, too. B.—Shouldn't think you would, after having been jilted by her. J.—That's just it. The new rig she has on cost not less than a thousand dollars. I tell you, I made a narrow escape.

He—Juliette, my own dear, say that you will be mine. You know that I love you more than my own life; tell me. She—No, Claude; I shall be a sister to you, but I never can cousent to marry a man who cannot play banjo duetts with me. Farewell forever.

UPS AND DOWNS.

When a man "planks down" the cash for an old debt, he "pays up," and when he "goes up" in business, he "goes down" financially. But he doesn't always settle up when he settles down.

"Do you think," she asked dreamily, as he sat beside her at the circus, "that this is the same elephant I saw when I was a child?" "No," he answered with scornful candor; "you know elephants only live to be two hundred years old." She has another beau now.

A SOLEMN QUESTION.—At a recent church meeting a solemn and most exemplary deacon, submitting a report of the destitute widows and others standing in need of assistance, was asked: "Are you sure, deacon, you have embraced all the widows?" He said "he believed he had done so; but if any had been omitted, the ommission could easily be corrected."

EXCEEDING EXPLICIT.

A gentleman on Washington street, Boston, a stranger, wishing to find his way to South Boston, met an Irishman and asked him to direct him. "Well," said he, "you take Washington street down til you turn Summer street round, hold Summer street till you come to the foot, throw Broad street off your left shoulder, take Federal street on your right shoulder, take it along wid you to the bridge, turn the bridge over and you are in South Boston. P. S. The stranger hailed from Exeter, we believe.

The young man who would waste time kissing a girl's hand would eat the brown paper bag and leave the hot-house grapes for some one else.

Jay Gould's favorite edible is the baked potato. He does not care much for anything except there be some skin to it.

It is generally a woman who makes or mars a man's success: and, by the way, did you ever stop to think how very few successful men there are in this world?

Boston girls never put a spray of mistletoe on the chandelier, but strangers pretend they do not know whether the young women are actuated by a feeling of modesty, or are simply warned by foresight.

New Music.

Just out, for Guitar, "Silver Strings" Fantasia, 25 cts.; "The Merry Makers," Lanciers, 25 cts.; by Alfred Chenet. Address,
L. B. GATCOMB & CO.,
30 Hanover street, Boston.

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We will send you by mail
One Dozen Selected Banjo Strings
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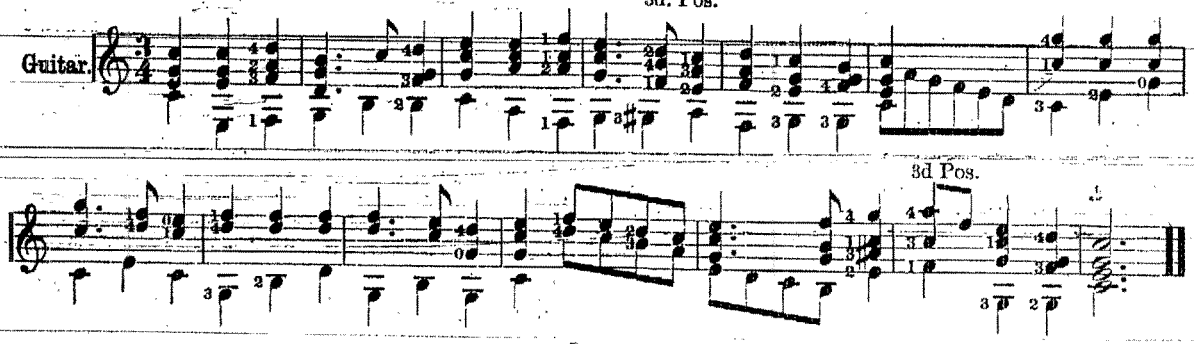
In advertising the Banjeaurine we make the following claims: First, it is the finest finished instrument on the market; second, it is superior in tone, being very brilliant, and possessing a most remarkable carrying power; third, it is the greatest value for the money.

We will send this instrument to any address, C. O. D., with privilege of examination, upon receipt of a sum sufficient ro pay express charges. Circulars free.

L. B. GATCOMB & CO., Manufacturers,
30 Hanover Street, Boston, Mass.

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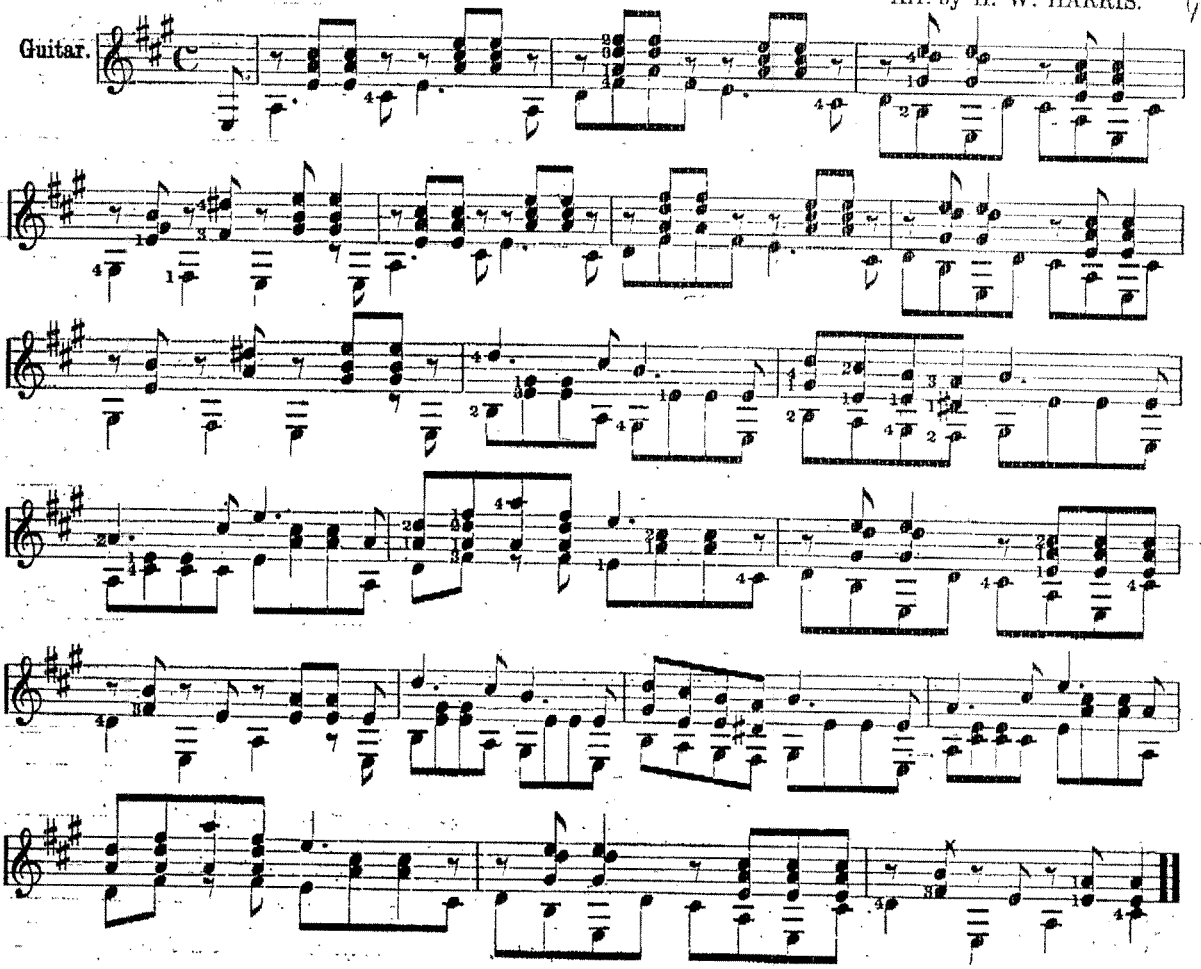
Arr. by H. W. HARRIS.



THE HAPPY PEASANT.

R. SCHUMANN.
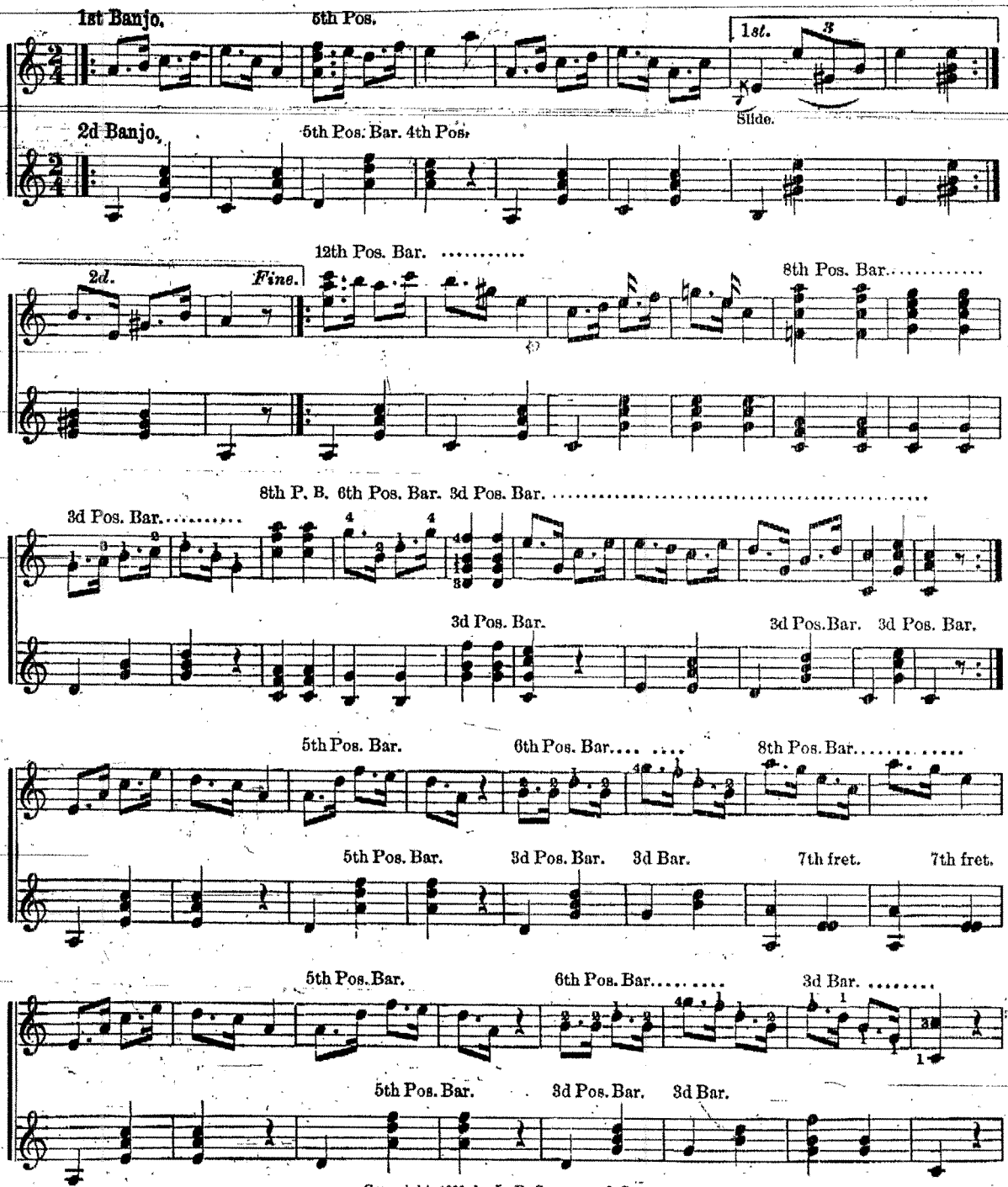
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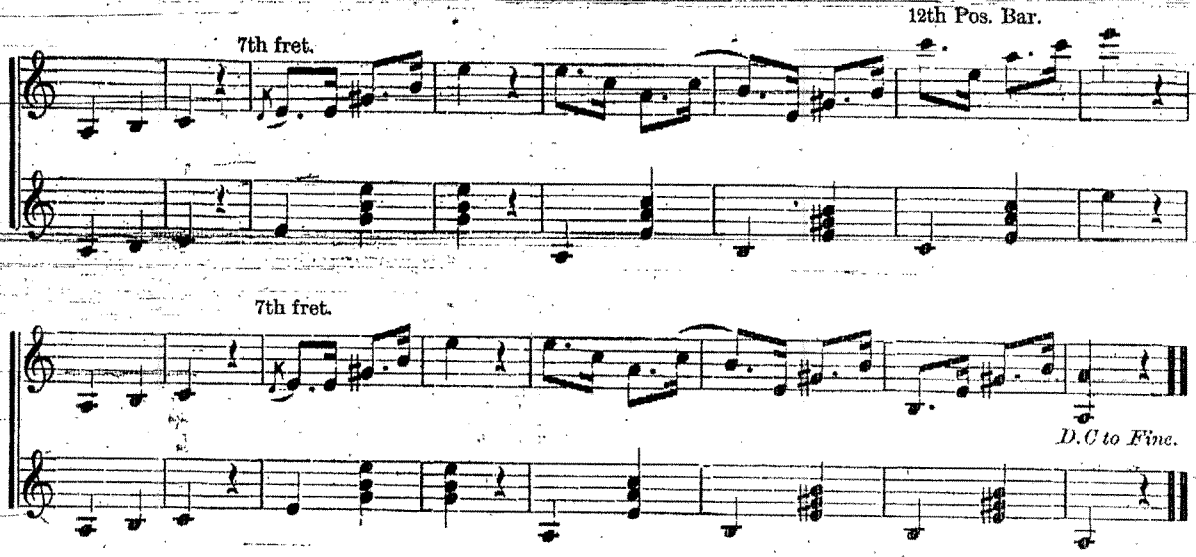
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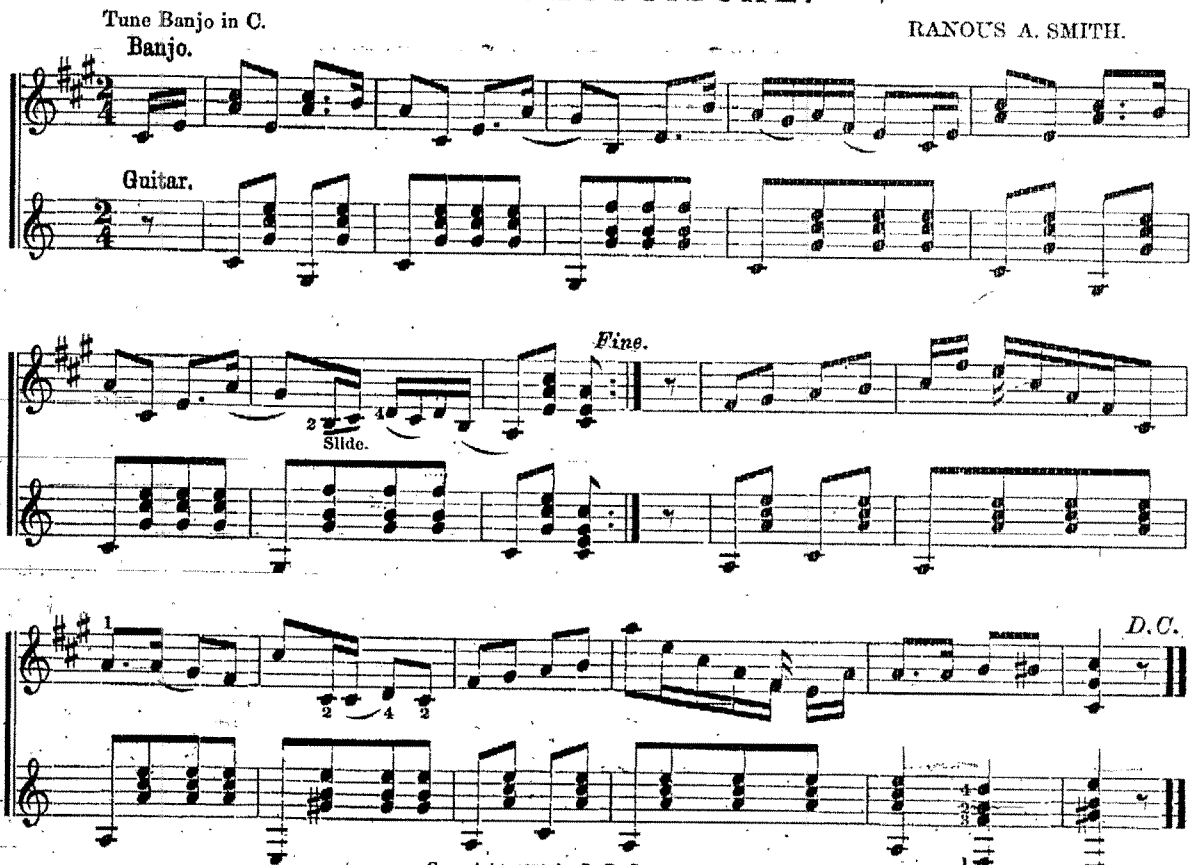


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ZIP SCHOTTISCHE.

RANOUS A. SMITH.



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FOR

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By H. W. HARRIS.

Menuet from Don Juan *Mozart*
Sehnsuchts Waltz *Schubert* } 25 cts.
Arranged for Guitar by H. W. Harris.

The Happy Peasant *Schumann*
Russian Hymn } 25 cts.
America }
Arranged for Guitar by H. W. Harris.

March of the Druids 25 cts.
Composed for the Guitar by H. W. Harris.

Spanish Mazourka 25 cts.
Composed for the Guitar by H. W. Harris.

Gen. Boulanger's March *Desormes* } 25 cts.
The latest Parisian craze. }
Arranged for Mandolin and Guitar duett by H. W. Harris.

This arrangement has been played with remarkable success by Messrs. Harris and Galeucia.

The Ideal March 25 cts.
Composed for Mandolin and Guitar duett by H. W. Harris.

Mr. Harris' prominence as a teacher and soloist is a guarantee of the excellence of the above compositions and arrangements.

Sent by mail on receipt of price.

L. B. GATCOMB & CO.,
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THE CELEBRATED

Invincible Guard March.

Composed by B. E. SHATTUCK.

I am pleased to inform the public that I now control and publish this popular composition, and can furnish it in any quantity. Address all orders to L. B. Gatcomb & Co., 30 Hanover street, Boston, Mass.

Respectfully, B. E. SHATTUCK.

BANJO GEMS.

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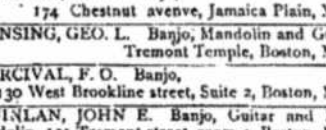
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